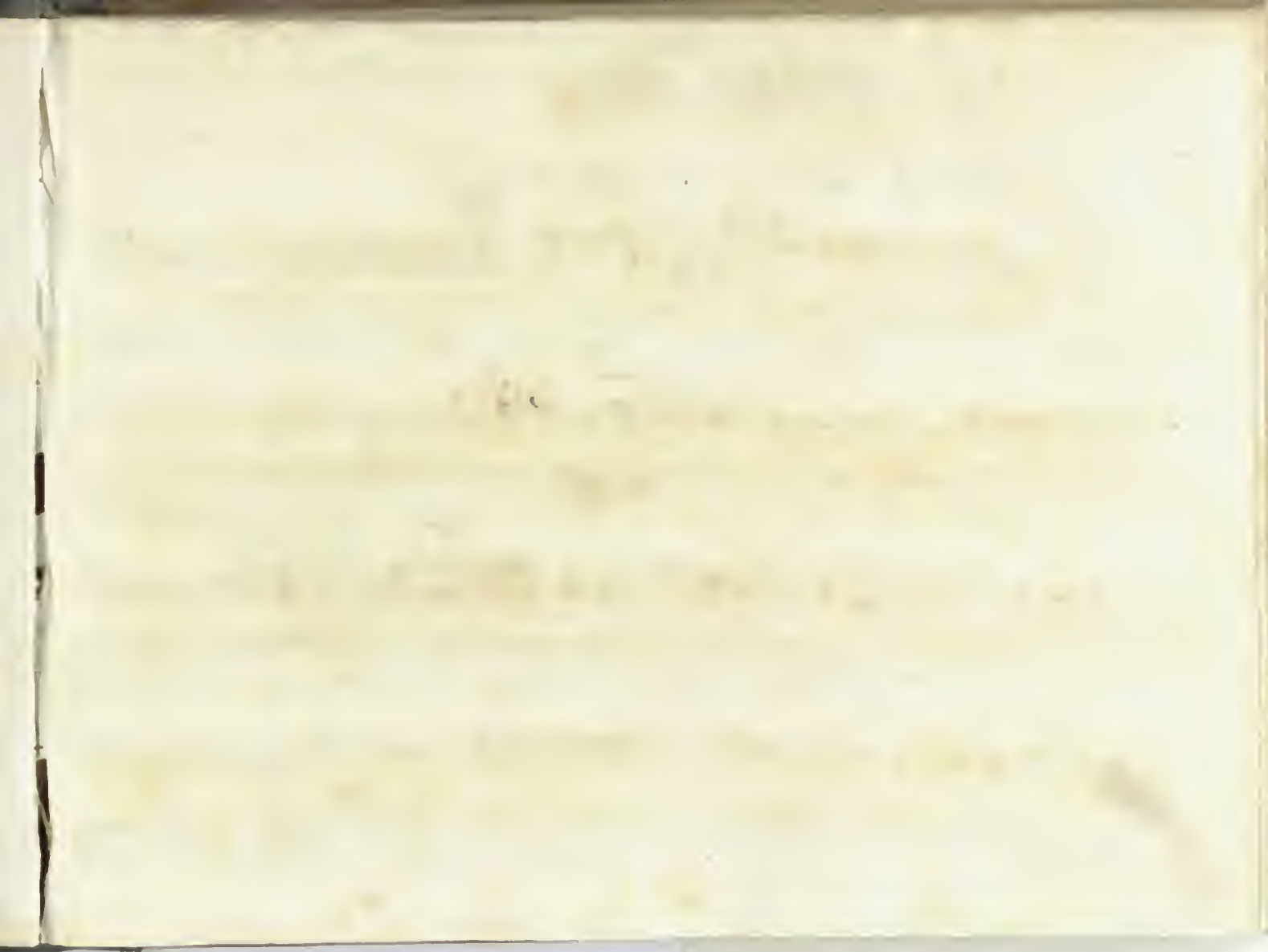


32 5
11.94



६८

!

20

353

1990

2327

Il libretto è di G. S.
e lo stesso è stato modificato
IV. C. 3a.

S. Demetrio.

Atto Terzo.

Atto Terzo.

Di D. Giuseppe Misliweczek di il Boemo.

L'11. 13. agosto 1929.

Atto Terzo.

Scena I. Cleonice, ed Alceste.

Cleo:

Alceste a poi diverso è il meditar dall'eseguir l'impresa.

Fin che mi sei presente facile credo il riportar vittoria, e parmi che l'a-

mor cede alla Gloria; ma quando poi mi trovo privata dite s'indebolisce il core, e

Alc:

Cleo:

La mia gloria, oh dio, cede all'Amore. Che vuoi dirmi per ciò? che non pass-

io viver senza dite. Se Alceste, e il Regno non vuol ch'io goda uniti il ri:

lor delle stelle à me funeste, si lasci il Regno, e non si perda Alceste.

Cleo:
Come! Su queste arene rimaner non conviene. Aure più liete à

Alce:
respirare altrove te troverrò. Meco verrai, ma dove? Cara se ne riprendi

io sudor degl'avi miei sudditi, e sono; hai i sudditi, ed il

Regno, che in Zetaggio mi diè sorte tiranna. Son pochi armenti, ed una vil ca-

Cuo:
panna. Nel tuo povero albergo quella pace godrò, che in leggiotto lungi da

Alc:
te questo mio cor non gode. Cleonice adorata, in queste ancora felicità so-

gnate amabili deliri d'alma gentil, che nell'amore eccede, oh come

chiaro il tuo bel cors si vede. Ma son vane lusinghe d'un acceso de-

Clef:

alc:

3

ca.

sio... Lusinghe vane! di ricusare un legno capace non mi credi? E tu ca-

ida

pace mi credi di soffrirlo? In frate selve la tua sorte avvilit? l'anime

so:

grandi non son prodotte a rimaner sepolte in languido riposo: E se non

e

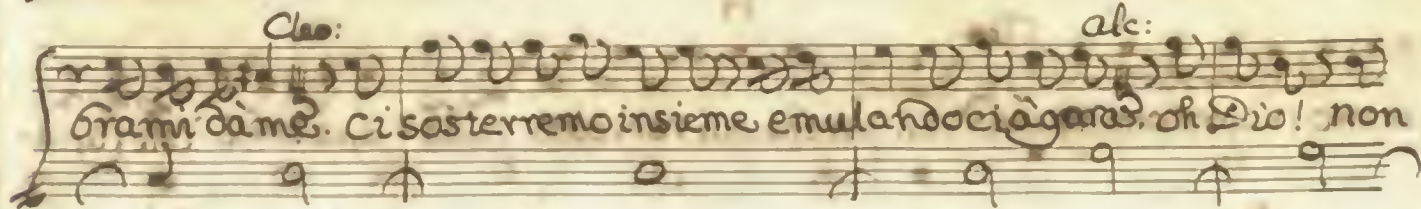
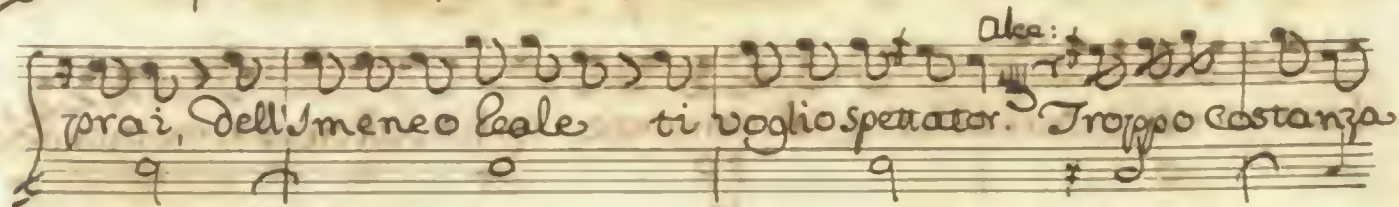
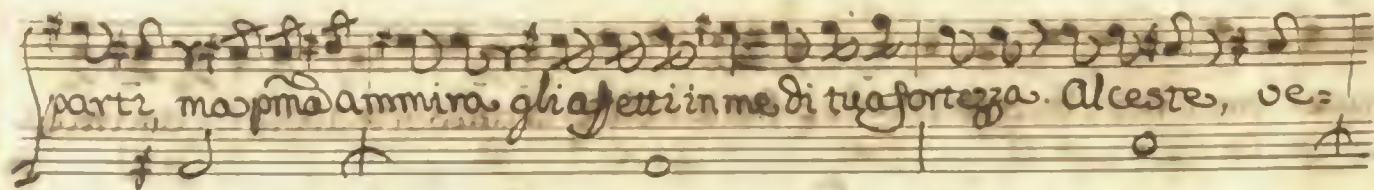
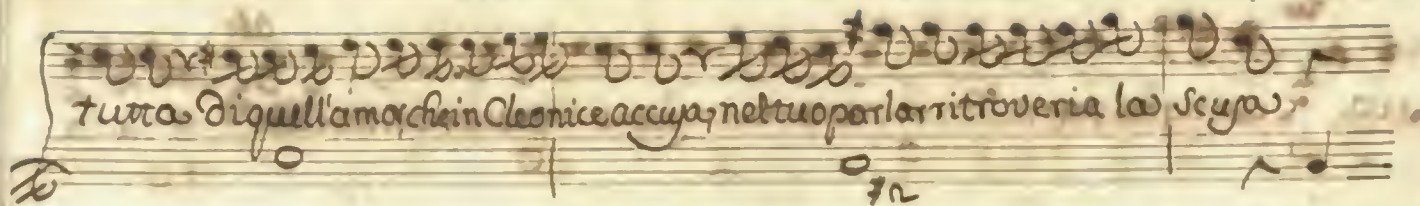
lice, a noi vivere uniti felicemente, in fino all'ore estreme vivran o a

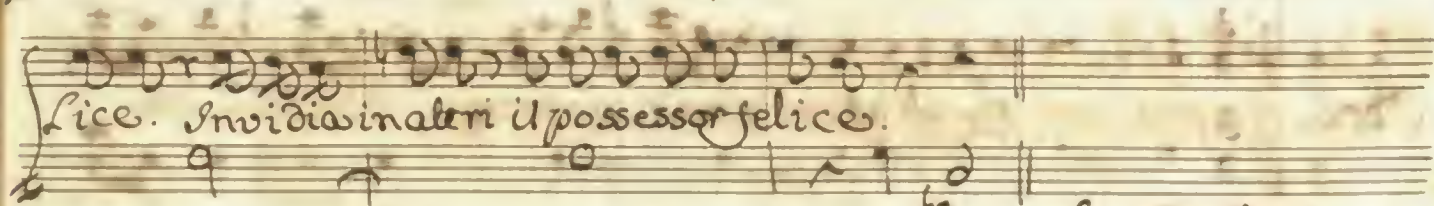
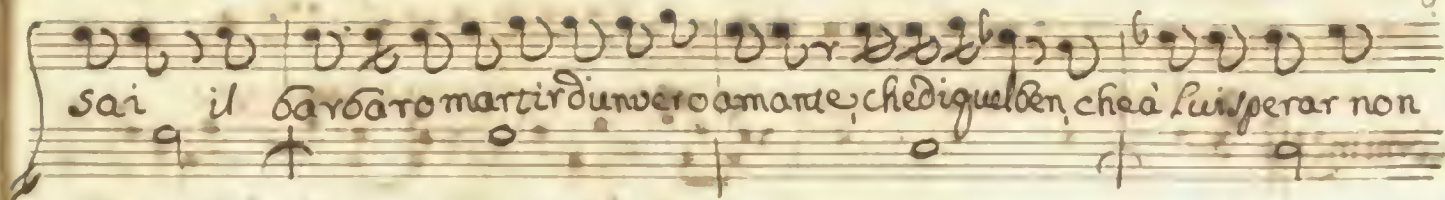
Clef:

meno i nostri nomi insieme. deh! perche qui raccolta tutta l'ajia non è? che l'ajia

#4

73





b3

Segue l'aria di Cleonice.

Comino

Oboe

Violini

a mezza voce

for.

Viola

for.

Celoni

Andantino

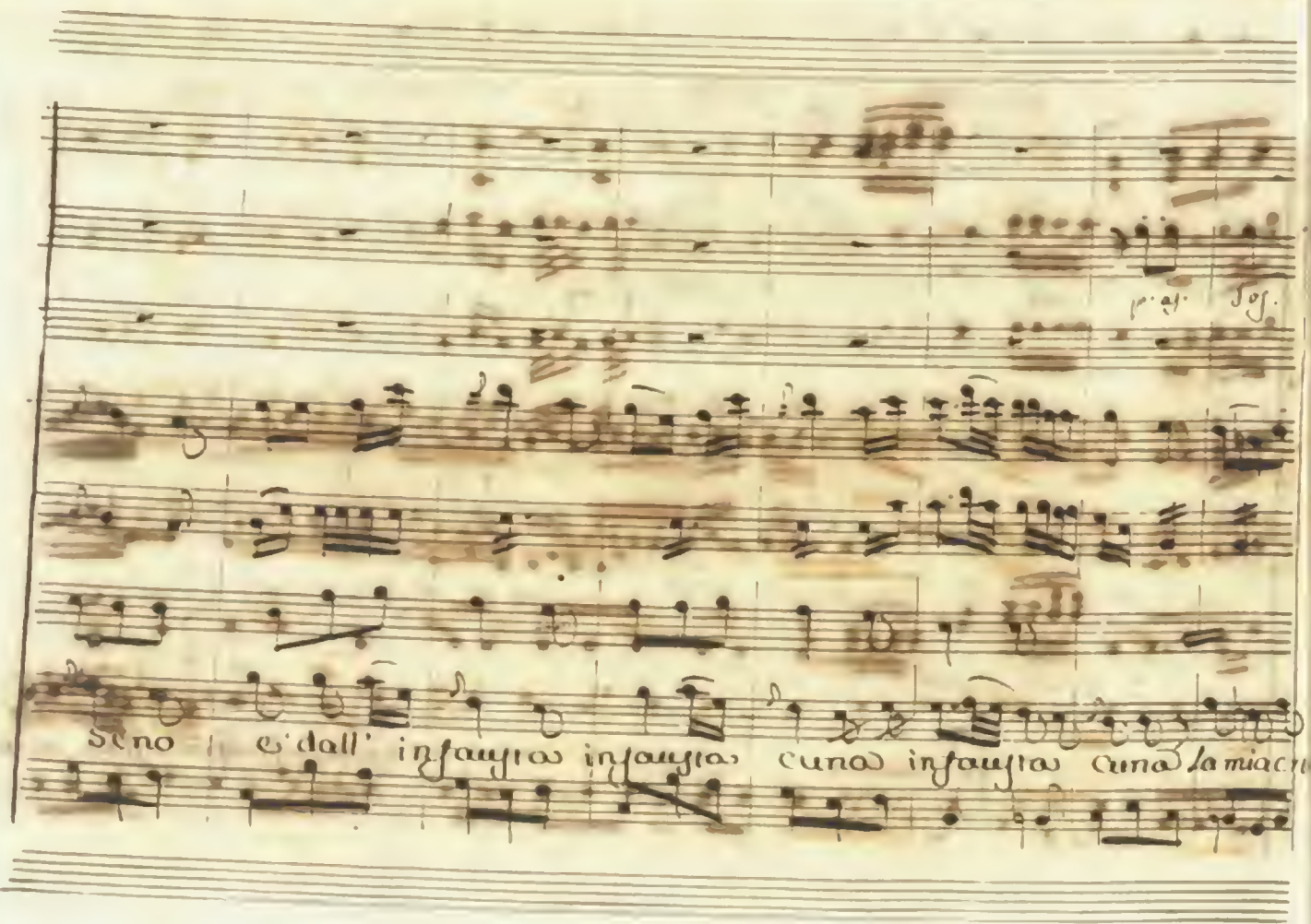
un poco

for.

for.

A handwritten musical score on ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *sol.*, *p. m.*, *f.*, *mol.*, and *mol.*. The score is written in a historical style, possibly from the 18th or 19th century. The paper is aged and shows some staining.

Maquiagli affani affan-ni in



5.

del crudel (fortunato venne, sin'or sin'or con me, -



fin or

con me.

Solo

Solo

perdo la mia colpa con indebolisce, amore e poi del mio

A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top four staves contain instrumental notation, likely for a string quartet, with various notes, rests, and dynamic markings such as *f* and *ff*. The bottom staff contains the vocal line with the lyrics: "Sore ne meno ho la mercé ne meno ho la mercé ne meno ho la me...". The handwriting is in a cursive style, and the paper shows signs of age, including foxing and staining.

Sore ne meno ho la mercé ne meno ho la mercé ne meno ho la me...

p.

mer

ce' Racquiagli affami affanni in Seno C'dall' infanzia infausta

f.

Cunav ingauna Cuias la mia crudel crudel - fortuna veni sin or fin

A handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics "or con me fin' or con me fin'" are written below the bottom staff. The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics "or con me fin' or con me fin'" are written below the bottom staff. The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.

lor- con me. ven ne fin or co' me.

A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and complex rhythmic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system across the ten staves. The notation includes many beamed notes, suggesting rapid passages. There are several large, dense clusters of notes, possibly indicating chords or complex rhythmic figures. The paper is aged and shows some staining. The handwriting is in dark ink.

f.

6



Scena II.

Alceste, e poi Olinto

Alce:

Olin:

Di Cleonice i detti mi confondon la mente. Se pur

Solo una volta, o non avrai chi differisca il tuo partir. Lasciami, che in

Alce:

pegno diamista l'ultimo amplesso ti porga Olinto. Un generoso eccesso del tuo bel

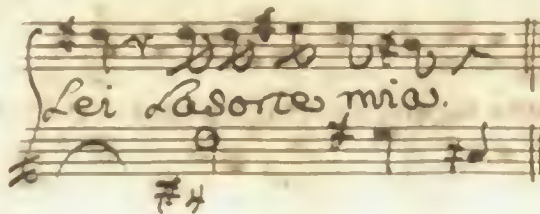
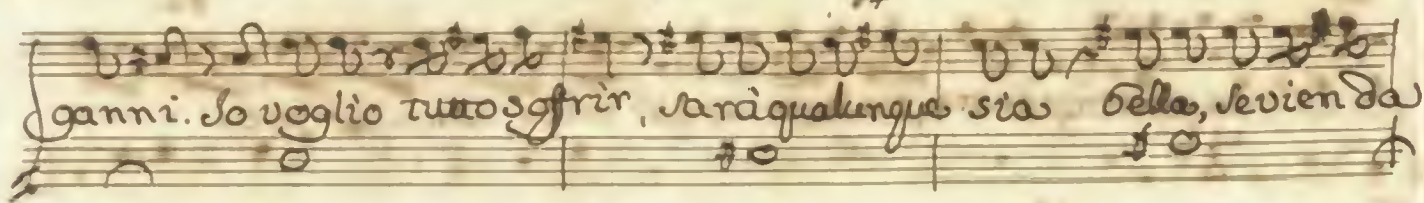
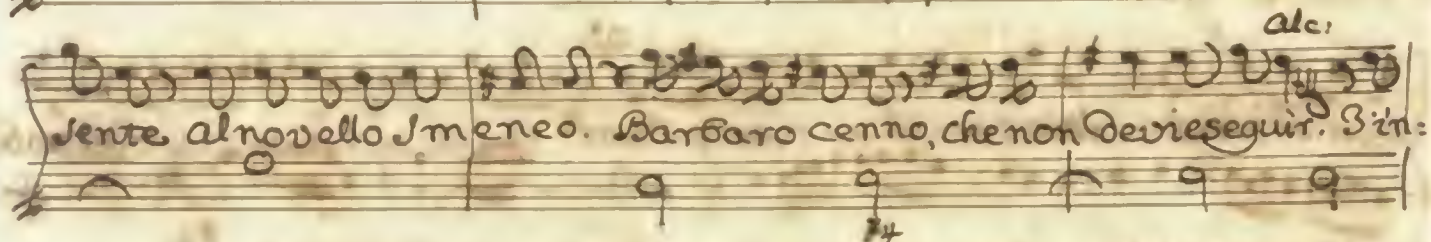
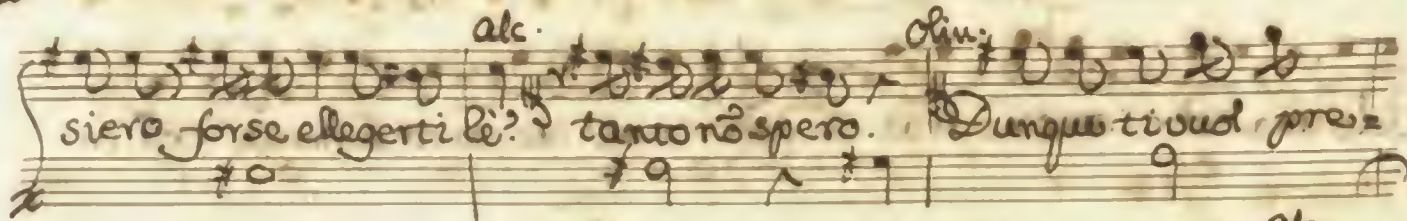
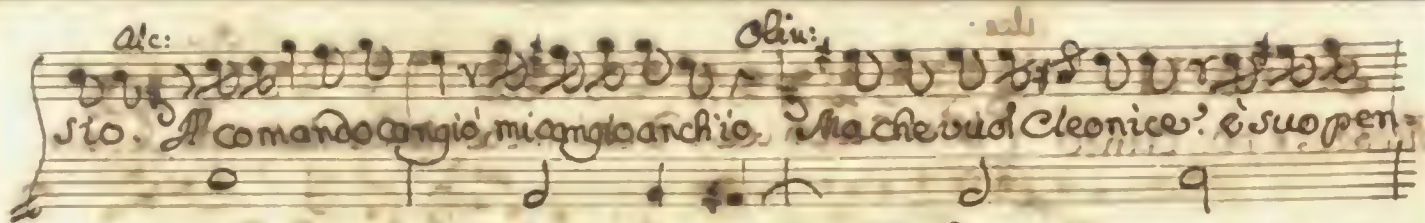
cor, la mia partenza onora, ma la partenza mia, non è per ora.

Olin.

Alce:

Olin:

Come! per qual ragione? La Regina l'impone. Ogni momento vai cangiando de-



Segue l'aria di Alceste

Violini

Viola

Alceste

no
And. a tempo

A handwritten musical score on aged, yellowed paper. The score is written in black ink and consists of several staves. The top four staves are labeled 'Violini', 'Viola', 'Alceste', and 'And. a tempo' respectively. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The paper shows signs of age, including foxing and some staining. The handwriting is elegant and typical of 18th or 19th-century musical manuscripts.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are partially obscured by the musical notation.

Quell labbro adorato m'è

gra to m'accende se vita mi rende se morte mi

ny ny ny ny

Da se mor- te mi dà - se mor- te mi dà!

ny ny ny ny

mi Non ama davvero quell' alma, che in:

grata non serve all'Impero d'amara beltà d'a

ma - - - ta beltà. Quel labbro adorato m'è

Handwritten musical score for the first system. It consists of five staves. The first staff is a vocal line with lyrics. The second and third staves are instrumental accompaniment. The fourth staff continues the vocal line with lyrics. The fifth staff is instrumental accompaniment. The music is written in a historical style with various note values and rests.

gra-to maccende se vita mi rende, se morte mi

Handwritten musical score for the second system. It consists of five staves. The first staff is a vocal line with lyrics. The second and third staves are instrumental accompaniment. The fourth staff continues the vocal line with lyrics. The fifth staff is instrumental accompaniment. The music is written in a historical style with various note values and rests.

da se mor-te mi dà, se mor-te mi dà, se

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, key signatures, and notes. The word "mor-temi dà," is written on the fourth staff.

Scena III.

Fenicio, poi Mitrane

In più dubioso stato mai non mi vidi. *Alte mie*stanze impone Cleonice che io torni, e vuol che attenda qui l'onor de' suoi Gemmi. *Con:*

solati Signore. vicine al Porto son le Cretensi squadre. Io rimira dall'

alto della Legia, che sotto a mille prore il mar biancheggiava. Amico, ecco il soc-

corso sospirato da noi. Possiamo all'fine far palese alla Siria il

Scena IV.

vero successor. Ritorna Alceste.

Alceste, Orinto, e Deti.

Alc:

Jen:

Alc:

Permetti che al tuo piede... Alceste, oh Dei! che far! che chiedi? Il

nostro Cè tu sei.

Come!

Sorgi. Signor per me t'invia

queste Reali insegne La Saggia Cleonice. nè pensò la Regina,

quanto ineguale a lei sia Fenicio in età. Pensò che in altri più senno

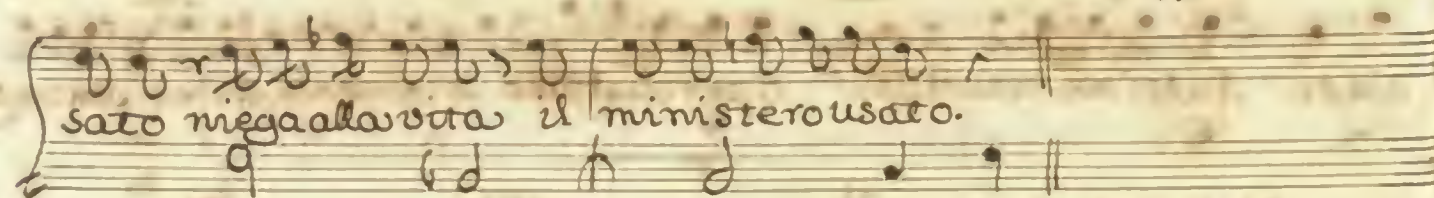
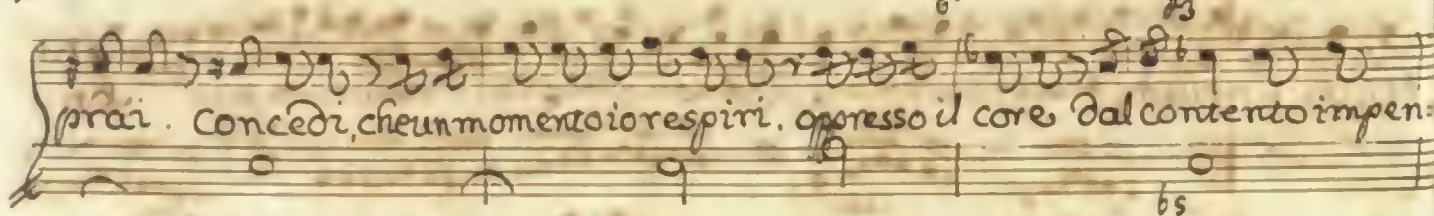
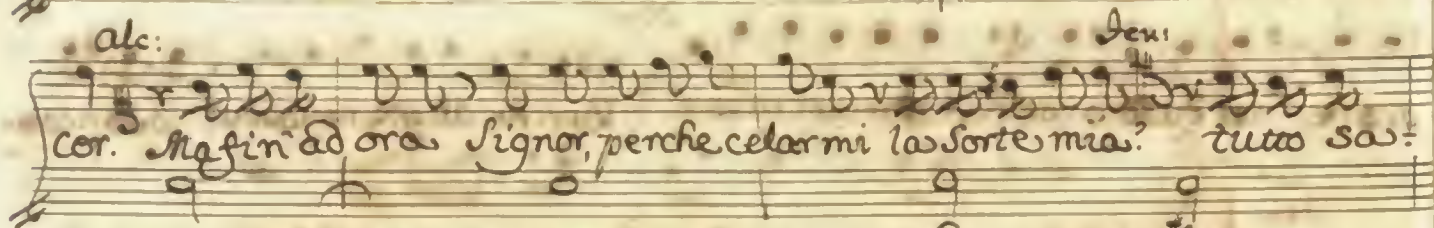
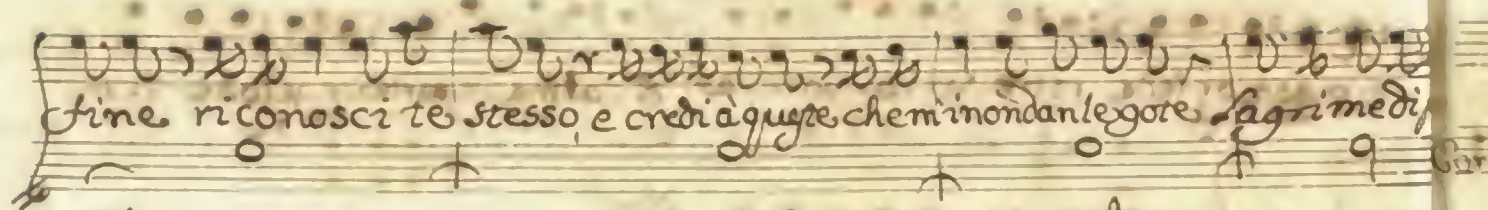
Mit.
e maggior fede ritrovar non potevar. E calma in parte le gelose tem.
fo

Olin.
peste nel dubbio cor, dell'affannato Alceste. (Purche Alceste non goda), io son con-

Fen.
tento. In queste braccia accolto più col nome di figlio esser non puoi. On

alc. *Fen.*
queste l'ultime tenerezze. E per qual fallo io tanto ben perderi. On nuovo

alc. *Mit.* *Fen.*
sallo, ed il mio lè tu sei. Sorgi, che dici? oh generoso! *alc.*

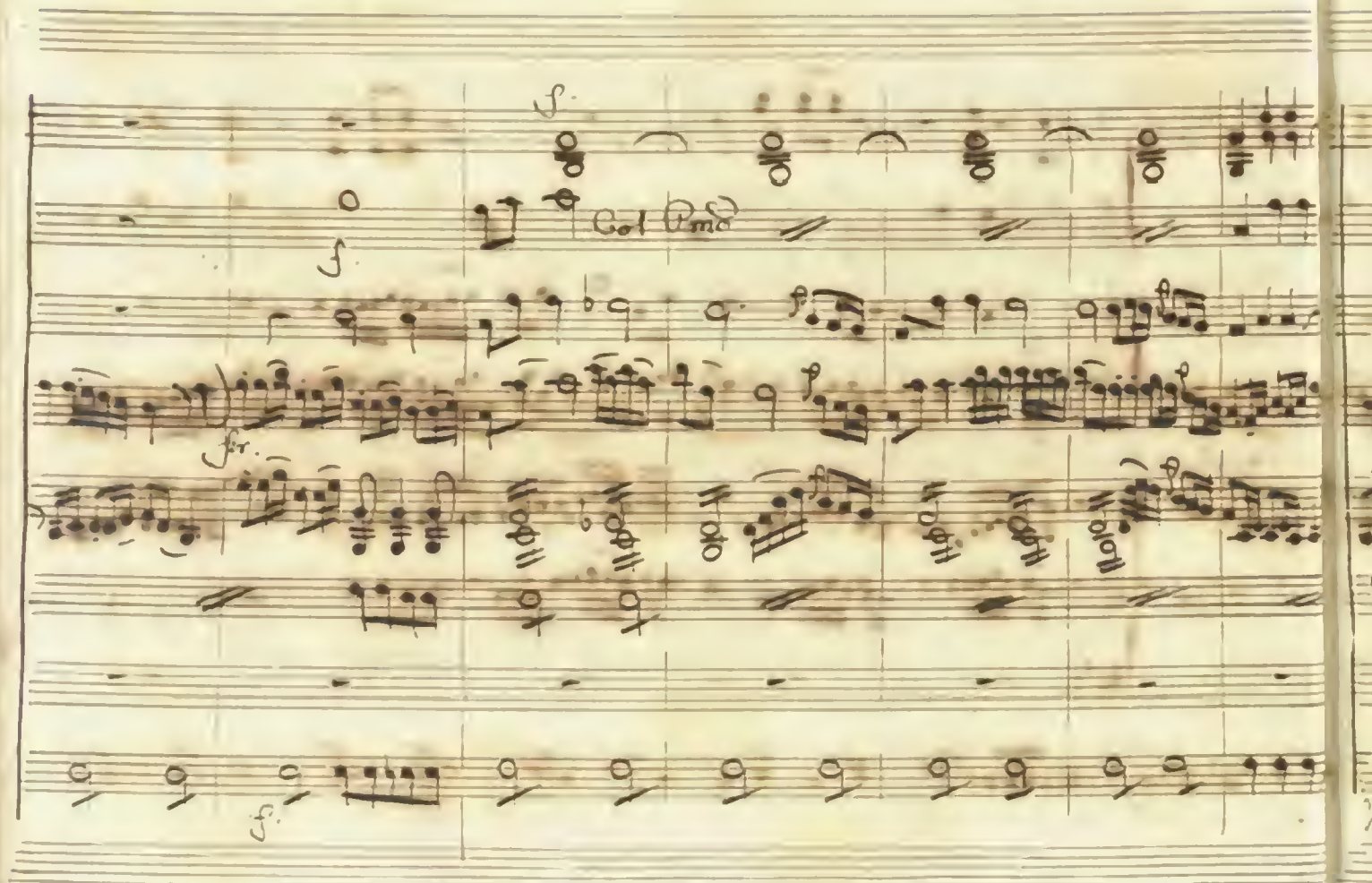


Segue l'aria di Denicio.

Handwritten musical score on aged paper, featuring six staves. The notation includes various musical symbols such as notes, rests, and clefs. The staves are labeled on the left side:

- Coro in D major
- Organo
- Violino
- Viole
- Violoncello
- Allegro

The score is written in a historical style, with a key signature of one sharp (F#) and a common time signature (C). The paper shows signs of age, including discoloration and some staining.



A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef. The seventh staff has a treble clef. The eighth staff has a bass clef. The ninth staff has a treble clef. The tenth staff has a bass clef. The notation includes many notes, rests, and some accidentals. There are also some markings that look like 'f' and 'p' for forte and piano. The paper is aged and yellowed.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and beams. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style. The score is divided into measures by vertical bar lines. The notation is dense, with many notes and beams, particularly in the middle staves. The paper is aged and shows some staining. The word "Finis" is written in the bottom right corner, indicating the end of the piece.

Finis

Handwritten musical score on aged paper, featuring multiple staves. The visible lyrics are:

Dei da voi no' chie-de al-mo premio il ze-lo

The score is written on ten staves. The first four staves contain musical notation without lyrics. The fifth staff begins the lyrics. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including yellowing and some staining.

co - ronata Ho la mia fede non mi resta che mo -

A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top four staves contain instrumental or vocal notation with various notes, rests, and dynamic markings like 'f' and 'f.'. The fifth staff is a vocal line with lyrics written below it. The lyrics are: "rir giuppi Dei da voi non chiede altro premio il". The sixth staff continues the vocal line with more notes and rests. The seventh staff is another vocal line with lyrics: "rir giuppi Dei da voi non chiede altro premio il". The eighth staff continues the vocal line. The paper shows signs of age, including foxing and staining.

rir giuppi Dei da voi non chiede altro premio il

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f*, *ff*, *cr.*). The score is written in a historical style, possibly 18th or 19th century.

The lyrics, written below the staves, are:

ze — — lo mio Coro — naa ho' la mia

The manuscript shows signs of age, including discoloration and some staining.

A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top three staves appear to be for a vocal or instrumental part, with notes and rests. The fourth staff contains a dense, fast-moving melodic line with many beamed notes. The fifth staff continues this dense line. The sixth staff has a few notes and rests. The seventh staff contains the lyrics: "fede non mi re - sta chò morie nō mi re -". The eighth staff continues the dense melodic line. The ninth staff has a few notes and rests. The score is written in a historical style, with some ink bleed-through from the reverse side visible.

fede non mi re - sta chò morie nō mi re -

Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and dynamic markings like *cres.*, *f*, *p*, *v.*, and *s.*. The lyrics "sto che morir" are written across the lower staves.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.* and *ff.*. Handwritten text *Col. Pina*, *Col. Pda*, and *Col. Oboes* is visible. The lyrics *faro reo se* are written below the bottom staff.

Handwritten note:
 L'aria di questa
 musica è di
 G. B. Pergolesi

The musical score is written on aged, yellowed paper. It consists of several staves. The top three staves appear to be for a vocal instrument, possibly a soprano or alto, with a treble clef. The bottom two staves are for a basso continuo, with a bass clef. The lyrics are written in Italian and are aligned with the bottom staff. There are some ink stains and a library stamp in the upper right corner. The score is divided into measures by vertical bar lines.

Lice. Sorte non pavento, e no' desio en l'a

Handwritten musical score on aged paper. The score consists of several staves. The top three staves are empty. The fourth and fifth staves contain musical notation with lyrics. The sixth staff is empty. The seventh and eighth staves contain musical notation with lyrics. The lyrics are written in Italian. The notation includes various musical symbols such as notes, rests, and dynamic markings like *org.*, *f.*, and *f.*.

org. *f.* *f.*

spetto della morte no' può farmi impallidir
org. *f.* *f.*

impallidir

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The text "Gol Oboe Pmo" is written below the third staff. The text "Giorni Sei da" is written below the bottom staff. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *f. ag.*, and *impallidir*.

f

f. ag.

impallidir

Giorni Sei da

f.

Handwritten musical score on aged paper, featuring three systems of staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the third system of staves.

voi non chiede al- no premio il ze - lo mio altro

premio il 2e lo mio ca - ronata ho la mia

f. p.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.* and *p.*. The lyrics are written below the staves.

fede non mi resta che morir giuiv.

Handwritten musical score on aged paper, featuring ten staves. The notation is in a historical style, likely 18th or 19th century. The bottom staff contains the lyrics: "Dei da voi non chiede altro premio il ze - lo". The manuscript shows signs of age, including foxing and staining. There are handwritten markings "crg." and "mey" on the staves.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *cresc.*. The bottom staff contains the lyrics: *mio coronatus ho la mia fede non - n*.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). The lyrics "re - sta che morie non mi re" are written below the sixth staff. The paper shows signs of age, including yellowing and foxing.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *f* (forte) and *sf* (sforzando). The lyrics "sra che morir." are written below the staves. The manuscript shows signs of age, including yellowing and some staining.

Lyrics: sra che morir.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one flat. The second staff has a 'y.' marking. The third staff has a 'f.' marking. The fourth staff has a 'faj.' marking. The fifth staff has a 'f' marking. The sixth staff has a 'f' marking. The seventh staff has a 'f' marking. The eighth staff has a 'f' marking. The ninth staff has a 'f' marking. The tenth staff has a 'f' marking. The notation is dense and includes many slurs and ties.

A handwritten musical score on aged, yellowed paper. The score consists of ten staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers), rests, and bar lines. The ink is dark brown. The paper shows signs of age, including foxing and staining. The score is written in a single system, with the staves connected by a vertical line on the left. The notation includes many beamed notes, suggesting a fast or rhythmic passage. The staves are numbered 1 through 10 on the right side.

Alce
leu
le Bar
le Bar
leu
le

Alce:

Scena V.
Alceste, poi Barsene

Io Demetrio? io l'erede del trono di Se-

Bars:

Alce:

Lucia: Fenicio è dunque il re. Lo celse al trono. l'Illustre Cleonice.

Bars:

Alce:

Liù non dispero, che tu volga a Barsene il tuo pensiero. a Barsene.

Bars:

Io nascosi rispettosa fin'or l'affetto mio. un trono, una re:

gina eran rivali troppo grandi per me: ma veggio al fine già

Sposa Cleopice, beniciole. Le tue speranze estinte. onde a spiegar ch'io t'ho altri me

menti più opportuni di questi scieglierno pofo. Oh quanto mal sciegliesti.

Scena VI.
Barsene sola. *Era meglio tacer. Speravo almeno, che par.*

lando una volta, avrebbe la mia fiamma alceste accolta.

Segue Ariadi Barre

Violini

Viola

Bassone

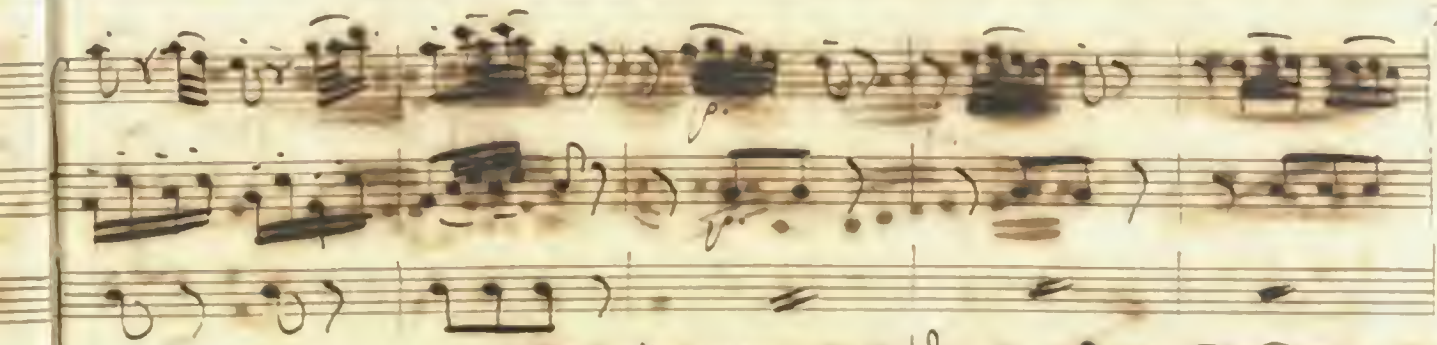
Allegretto

Semplici

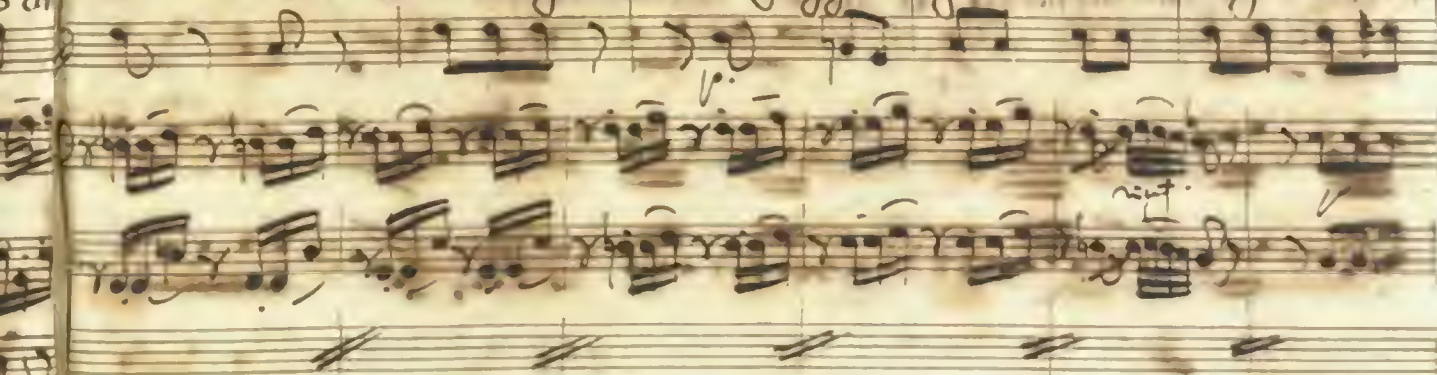
cello Tortorella che non vede il suo periglio per fuggir dal crudo ar

liglio vola in grembo al cacciatore vola in grembo al cacciatore

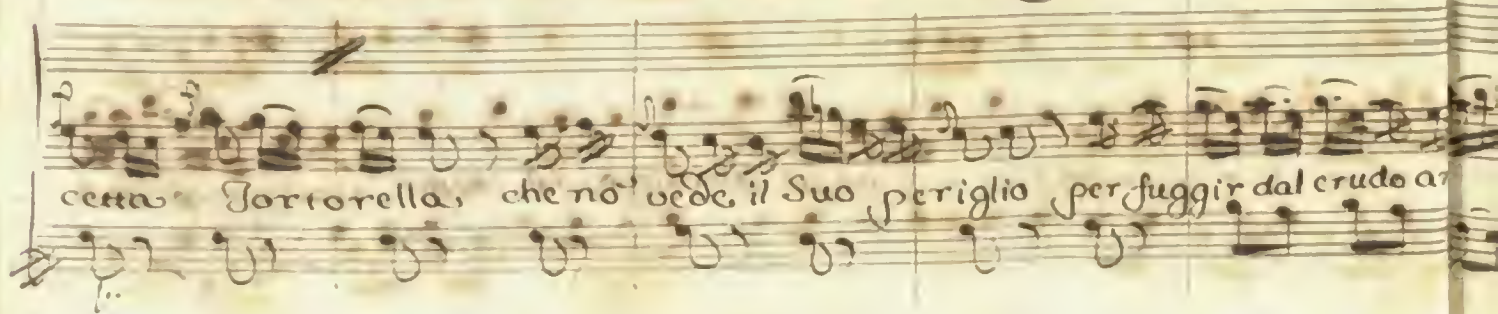
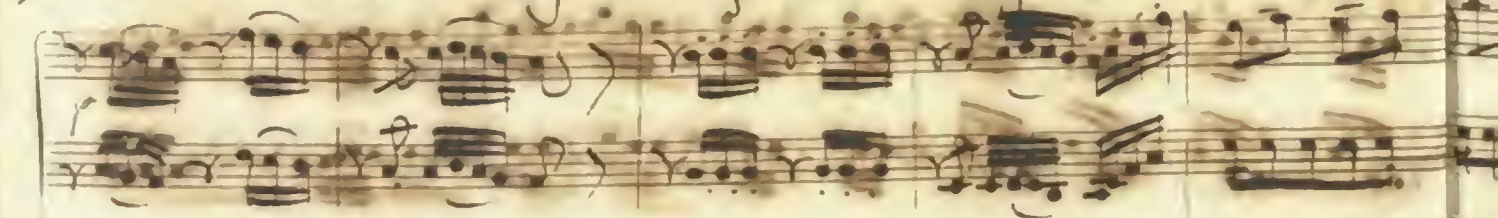
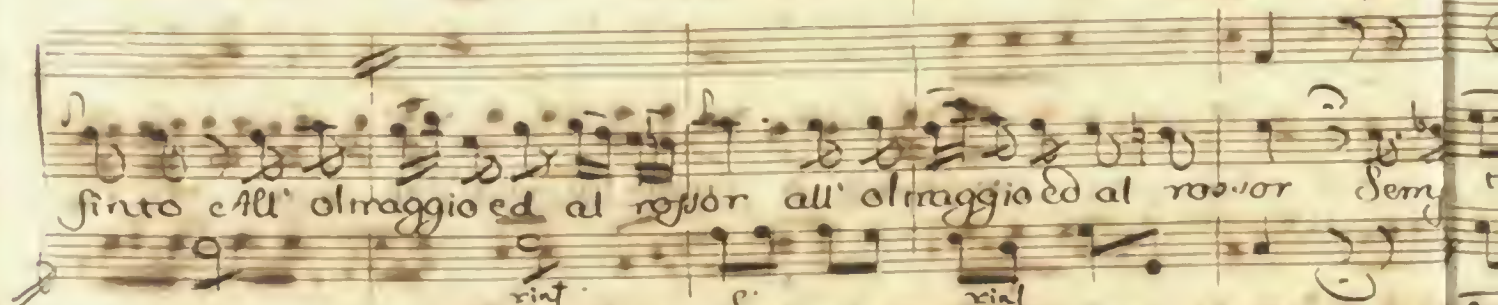
cresc. *f.* *cresc.*



voglio anch' io fuggir la pena d'un amor fin' or, t'ac-



cinto E m'è ppongo d'un rifiuto all' oltraggio, ed al rossor E m'è ppongo d'un ri



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like "cresc." and "f". The lyrics are written below the staves.

Lyrics visible on the page:

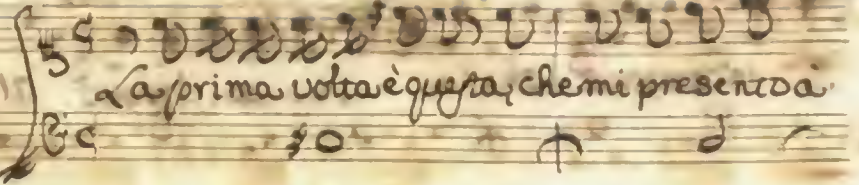
em
 riglio voland in grembo al cacciatore voland in grembo al cacciatore in grem
 o ar
 al cacciatore



Scena VII

ala:

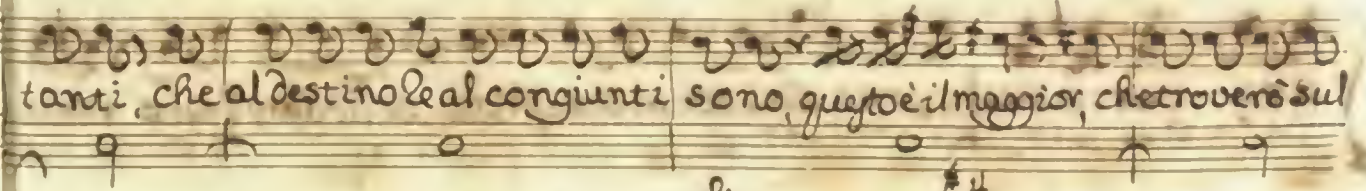
leonice Alceste Fenicio e
Mitrahe



La prima volta è questa, che mi presento a



te senza timore di vederti arrossir del nostro amore. Ma tanti beni e



tanti, che al destino e al congiunti sono, questo è il maggior, che troverò sul

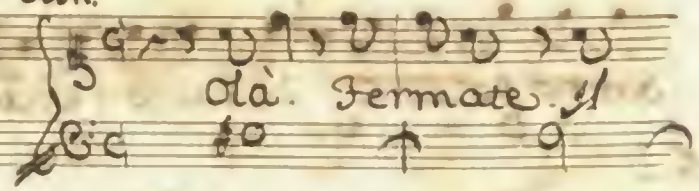
olin:

#4

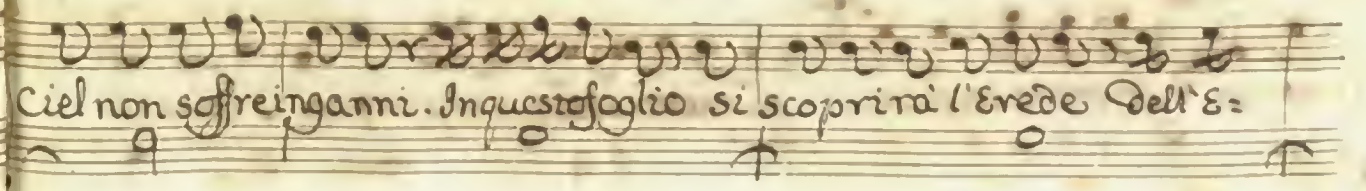
Trono.

Scena Ultima

Olinto Edetti



Ola. Fermate.



Ciel non soffre inganni. In questo foglio si scoprirà l'erede dell'è:

Cleo. *Jen.* *Oliu.*
stinto demetrio. oh Dei! Leggasi il foglio. Alceste finirà cotanto

oglio. Lo polli della Siria il figliomio vive ignoto tra

u. or: verrà quel giorno che a voi si scuoprirà. Se ad altro segno raverà

sar nel poteste, Jenicio l'educò nel finto Alceste. De:

Cleo. *Jen.*
metrio. intorno invita. a questo passo t'aspettava Jenicio.

lin:

luc:

lin:

44.

Io son di sasso. / Selo l'audace. / In te signor conosco il mio mo:

alc:

33

marca, e dell'ardir mi pento. Che se i figlio a tenicio, io sol rammento

Gen:

Su quel Bron una volta. lasciate di voi miri, ultimo segno de' voti

alcay:

miei. Quanto possiedo è dono della tua fedeltà. Dal labbro mio tutto il

Geni:

Mondo lo sapria. E il mondo impari dalla vostra virtù, come in un core si

Handwritten musical notation on a single staff, featuring various note values and rests. Below the staff, the lyrics "passono accoppiar gloria d'amore." are written in cursive. Further down, there are some numerical or rhythmic markings, including "0", "1", "2", "3", "4", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100", "101", "102", "103", "104", "105", "106", "107", "108", "109", "110", "111", "112", "113", "114", "115", "116", "117", "118", "119", "120", "121", "122", "123", "124", "125", "126", "127", "128", "129", "130", "131", "132", "133", "134", "135", "136", "137", "138", "139", "140", "141", "142", "143", "144", "145", "146", "147", "148", "149", "150", "151", "152", "153", "154", "155", "156", "157", "158", "159", "160", "161", "162", "163", "164", "165", "166", "167", "168", "169", "170", "171", "172", "173", "174", "175", "176", "177", "178", "179", "180", "181", "182", "183", "184", "185", "186", "187", "188", "189", "190", "191", "192", "193", "194", "195", "196", "197", "198", "199", "200", "201", "202", "203", "204", "205", "206", "207", "208", "209", "210", "211", "212", "213", "214", "215", "216", "217", "218", "219", "220", "221", "222", "223", "224", "225", "226", "227", "228", "229", "230", "231", "232", "233", "234", "235", "236", "237", "238", "239", "240", "241", "242", "243", "244", "245", "246", "247", "248", "249", "250", "251", "252", "253", "254", "255", "256", "257", "258", "259", "260", "261", "262", "263", "264", "265", "266", "267", "268", "269", "270", "271", "272", "273", "274", "275", "276", "277", "278", "279", "280", "281", "282", "283", "284", "285", "286", "287", "288", "289", "290", "291", "292", "293", "294", "295", "296", "297", "298", "299", "300", "301", "302", "303", "304", "305", "306", "307", "308", "309", "310", "311", "312", "313", "314", "315", "316", "317", "318", "319", "320", "321", "322", "323", "324", "325", "326", "327", "328", "329", "330", "331", "332", "333", "334", "335", "336", "337", "338", "339", "340", "341", "342", "343", "344", "345", "346", "347", "348", "349", "350", "351", "352", "353", "354", "355", "356", "357", "358", "359", "360", "361", "362", "363", "364", "365", "366", "367", "368", "369", "370", "371", "372", "373", "374", "375", "376", "377", "378", "379", "380", "381", "382", "383", "384", "385", "386", "387", "388", "389", "390", "391", "392", "393", "394", "395", "396", "397", "398", "399", "400", "401", "402", "403", "404", "405", "406", "407", "408", "409", "410", "411", "412", "413", "414", "415", "416", "417", "418", "419", "420", "421", "422", "423", "424", "425", "426", "427", "428", "429", "430", "431", "432", "433", "434", "435", "436", "437", "438", "439", "440", "441", "442", "443", "444", "445", "446", "447", "448", "449", "450", "451", "452", "453", "454", "455", "456", "457", "458", "459", "460", "461", "462", "463", "464", "465", "466", "467", "468", "469", "470", "471", "472", "473", "474", "475", "476", "477", "478", "479", "480", "481", "482", "483", "484", "485", "486", "487", "488", "489", "490", "491", "492", "493", "494", "495", "496", "497", "498", "499", "500", "501", "502", "503", "504", "505", "506", "507", "508", "509", "510", "511", "512", "513", "514", "515", "516", "517", "518", "519", "520", "521", "522", "523", "524", "525", "526", "527", "528", "529", "530", "531", "532", "533", "534", "535", "536", "537", "538", "539", "540", "541", "542", "543", "544", "545", "546", "547", "548", "549", "550", "551", "552", "553", "554", "555", "556", "557", "558", "559", "560", "561", "562", "563", "564", "565", "566", "567", "568", "569", "570", "571", "572", "573", "574", "575", "576", "577", "578", "579", "580", "581", "582", "583", "584", "585", "586", "587", "588", "589", "590", "591", "592", "593", "594", "595", "596", "597", "598", "599", "600", "601", "602", "603", "604", "605", "606", "607", "608", "609", "610", "611", "612", "613", "614", "615", "616", "617", "618", "619", "620", "621", "622", "623", "624", "625", "626", "627", "628", "629", "630", "631", "632", "633", "634", "635", "636", "637", "638", "639", "640", "641", "642", "643", "644", "645", "646", "647", "648", "649", "650", "651", "652", "653", "654", "655", "656", "657", "658", "659", "660", "661", "662", "663", "664", "665", "666", "667", "668", "669", "670", "671", "672", "673", "674", "675", "676", "677", "678", "679", "680", "681", "682", "683", "684", "685", "686", "687", "688", "689", "690", "691", "692", "693", "694", "695", "696", "697", "698", "699", "700", "701", "702", "703", "704", "705", "706", "707", "708", "709", "710", "711", "712", "713", "714", "715", "716", "717", "718", "719", "720", "721", "722", "723", "724", "725", "726", "727", "728", "729", "730", "731", "732", "733", "734", "735", "736", "737", "738", "739", "740", "741", "742", "743", "744", "745", "746", "747", "748", "749", "750", "751", "752", "753", "754", "755", "756", "757", "758", "759", "760", "761", "762", "763", "764", "765", "766", "767", "768", "769", "770", "771", "772", "773", "774", "775", "776", "777", "778", "779", "780", "781", "782", "783", "784", "785", "786", "787", "788", "789", "790", "791", "792", "793", "794", "795", "796", "797", "798", "799", "800", "801", "802", "803", "804", "805", "806", "807", "808", "809", "810", "811", "812", "813", "814", "815", "816", "817", "818", "819", "820", "821", "822", "823", "824", "825", "826", "827", "828", "829", "830", "831", "832", "833", "834", "835", "836", "837", "838", "839", "840", "841", "842", "843", "844", "845", "846", "847", "848", "849", "850", "851", "852", "853", "854", "855", "856", "857", "858", "859", "860", "861", "862", "863", "864", "865", "866", "867", "868", "869", "870", "871", "872", "873", "874", "875", "876", "877", "878", "879", "880", "881", "882", "883", "884", "885", "886", "887", "888", "889", "890", "891", "892", "893", "894", "895", "896", "897", "898", "899", "900", "901", "902", "903", "904", "905", "906", "907", "908", "909", "910", "911", "912", "913", "914", "915", "916", "917", "918", "919", "920", "921", "922", "923", "924", "925", "926", "927", "928", "929", "930", "931", "932", "933", "934", "935", "936", "937", "938", "939", "940", "941", "942", "943", "944", "945", "946", "947", "948", "949", "950", "951", "952", "953", "954", "955", "956", "957", "958", "959", "960", "961", "962", "963", "964", "965", "966", "967", "968", "969", "970", "971", "972", "973", "974", "975", "976", "977", "978", "979", "980", "981", "982", "983", "984", "985", "986", "987", "988", "989", "990", "991", "992", "993", "994", "995", "996", "997", "998", "999", "1000".

Segue il coro.







1946



